

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION

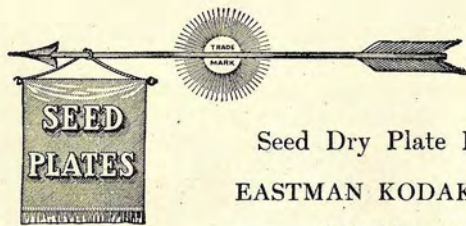


PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

AUGUST 1919

Whatever your needs, there's
a Seed Plate to fit them—a
plate that will do the work
better.

Seed 30 Gilt Edge has the
qualities that make it the ideal
plate for portraiture.



All Dealers'.

Seed Dry Plate Department,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Brilliancy, tone, gradation,
atmosphere—every quality,
every effect you get in the
negative is retained in the
print on

ARTURA

*The paper without a
disappointment.*



ARTURA DEPARTMENT,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers'.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 11

AUGUST 1919

No. 6

HOW FILM REGISTERS QUALITY

I was riding with a friend the other day and noticed that his speedometer registered twenty miles per hour when, as a matter of fact, we were going about forty.

"How does that instrument work?" I inquired. "Well," he replied, "it works and it doesn't work. The blamed thing registers 20 m. p. h. when I am really going about 35 or 40, and when I drop down to 20 m. p. h. or less it doesn't register at all, so I have to guess how fast I am really driving."

Such an instrument is unsatisfactory, to say the least, and the same is true in negative making when the material you use fails to register the quality you put in your lightings. I have just heard of a photographer who had approximated the reproductive ability of his plates for so long a time that his objection to

films was that they reproduced his lightings as they really were.

He was using a short-scale, contrasty plate for which he had to flatten out his lightings. His first trial of Portrait Film was not satisfactory because from his low-tone, flat lighting he produced a low-tone, flat negative. "I want snap in my negatives and I don't get it with film," was his complaint to the demonstrator.

Some plate and film negatives were made with his regular method of lighting, but the demonstrator added a considerable amount of carbonate of soda to his regular developer. The results pleased the photographer. "Those negatives have 'pep'," was his way of putting it, but the demonstrator convinced him that they didn't have sufficient quality. They could not show more gradation than was in the short-scale, flat lighting. They did exaggerate contrasts, but nothing more.

ELON

Your dealer has it in stock.

"Now," the demonstrator remarked, "let's make some real strong, brilliant, long-scale lightings that will give you negatives of real quality—negatives that will give you prints with roundness and brilliancy and gradation. You must have quality in the lighting before you *can* reproduce it in the negative. You must have the sensitive material that *will* reproduce it in the negative and the paper that will reproduce the negative qualities in the print." The demonstrator knew film quality and wanted to prove his contention.

The lightings were made, the negatives made and the photographer chose film. His plate did not have sufficient reproductive quality to photograph the things he saw as he saw them. He had camouflaged his lightings to favor his plate and he could not get roundness and brilliancy because these depend upon gradation and not contrast.

Film has the necessary long scale of gradation—all the range of tones between highlight and shadow. You can make the contrasts of the lightings as you like them. Film reproduces contrasts as they are.

Needless to say this particular

demonstrator made lightings that not only could not be reproduced on the particular plate the photographer was using, but that could not be reproduced on any plate. And this is one of the greatest film advantages. The fact that home portraiture, difficult commercial work, interiors, etc., are robbed of their terrors by film is not merely a satisfaction to the film user, but points the way to more business and greater profits as well.

The photographer allows much work to slip from his grasp because he is unfamiliar with the conditions that may be encountered, and fears failure. The film user is like the school boy who learned by accident that he could fight. He was so confident of his ability that he wanted to whip the whole school. When you know what film will do you immediately want to try the most difficult things, and in doing so your scope of work grows larger, your ability becomes greater, and the quality and freshness and variety of your portraits brings its reward of new business.

Your customers know nothing about the limitations of the material you use. To them halation, blocky highlights, contrasty or flat lightings are meaningless expressions. But, photograph a child in a window, against the light, without showing halation, or let a little sunshine sharpen the contrasts of the picture with-



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



out destroying the gradation from highlight to shadow—without hopelessly blocking one or the other, and your customers will shout their praise of the wonderful pictures you have made them. They may not know why a picture is good or what makes it good, but they do know when it is good.

Film quality is a very definite thing—a thing *you* can see and understand once you have used film. Because it does give truthful and flawless reproductions of the most difficult lightings, its broadening influence on your work will be felt just as it has been felt by thousands of other film users.



A Government photographer of construction work says: "Portrait, Commercial and Commercial Ortho Films were used for every possible kind of work. Portraits of officers, construction photographs of progress and the copying of tracings and blue prints under conditions that never existed in any studio. They were a decided success.

"I can truthfully say that they have proved to be one of the greatest advances in modern photography."



THE MAN WHO MADE THE PICTURES

We have heard a great deal about Russia during the recent war and have come to have a fair general idea of that great country, its important cities and unpronounceable names. It is interesting then to learn that a prominent Oklahoma photographer, Mr. J. L. Rivkin, is a native of Russia, having been born at Kiev, the capital of the Ukraine, through which flows the river Dnieper.

Mr. Rivkin came to America, the land of promise and opportunity, something over twenty years ago and went direct to Chicago where he received instant employment as a retoucher with Mr. Morrison.

He had learned this branch of photographic work in his native land, having been apprenticed to the leading photographer of Kiev for a period of three years. This meant three years of work for which he was to receive his "keep" but no wages. At the end of a year, however, he had proved so apt that his master voluntarily began paying him a small wage and with this he began to study art in one of the art academies of the capital.

After working for Mr. Morrison for a time, young Rivkin resumed his studies at the Chicago Art Institute where he graduated some years later. Drifting



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



further west he was employed in Kansas City, later on acquired an interest in the Tulsa, Okla., studio with F. de Gueldre and finally became its sole owner.

Mr. Rivkin has the patronage of a discriminating class of people, uses Portrait Film exclusively and—well, we will let him tell his own story. He says: "Prior to coming to Tulsa I had always used glass plates, but finding that my partner had been using Portrait Films for several years with excellent results I decided that as he was a thoroughly capable man and had been what you call 'through the mill' he knew what was best for our business success. So I decided to grasp the opportunity of learning the definite peculiarities of film so that I might improve my work."

"To overcome the many serious obstacles encountered in home portraiture, of which I do considerable, such as shooting into a straight window light, as you designate it, white draperies against dark wall colors or heavy silken and satin draperies, I found Portrait Film indispensable. In the matter of gradation, of speed

and of almost snap-shooting of babies they are all that one can desire."

"You know, of course, that I work with a straight up and down west light and in the afternoon it is very difficult at times, but Portrait Films are so wonderfully plastic—so accommodating I might say—that I have no trouble with those sudden jumpy contrasts which to the eye appear forbidding. Of course a contrasty light will be contrasty in plate or film, but there is this difference; in the glass plate the shadows would be clear glass or the highlights chalky, while in the film there generally is, in spite of bad handling, something in both highlights and shadows."

"I might add that I use Artura paper which enables me to get all I see in the film, so you see I believe thoroughly in these two products. The other day I accidentally dropped an 11 x 14 film and involuntarily I shuddered, forgetting for the instant that no harm would come. How happy I was afterward can easily be imagined. It was an expensive order too—they always are."

Our illustrations are from the regular run of Mr. Rivkin's work—excellent work of a remarkably uniform quality, which we regret to say can never be more than approximated by the halftone process and printers' ink.

ELON

We make it—we know it's right.

At your dealers'.

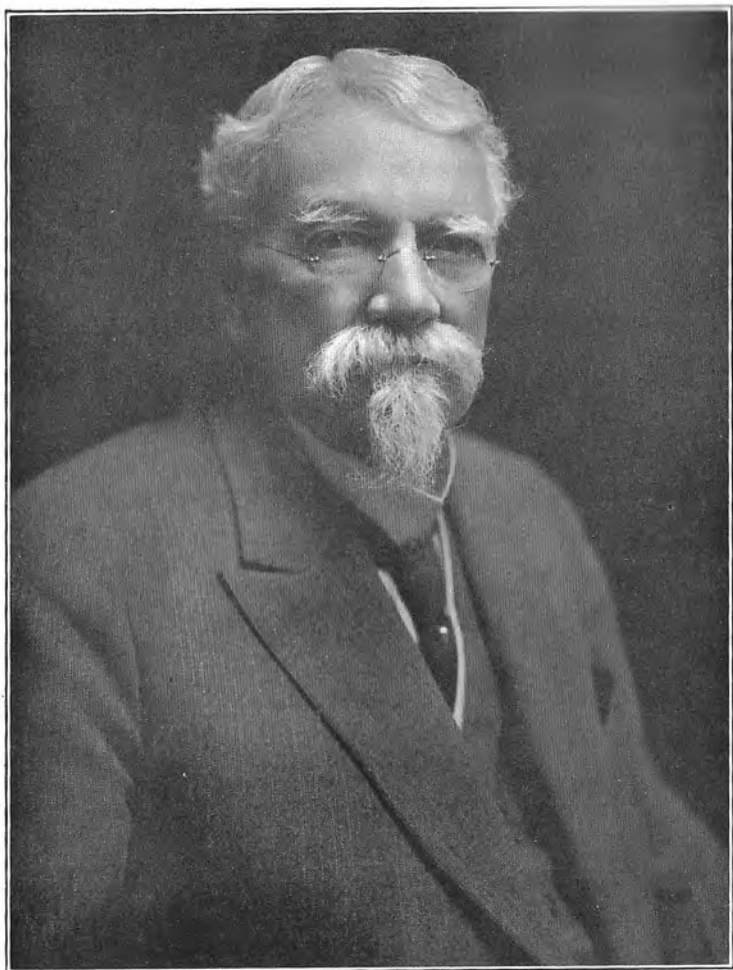




PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*





HENRY ALVAH STRONG

HENRY A. STRONG

Henry A. Strong, for more than a quarter of a century the president of the Eastman Kodak Co. of New York, died at the family residence in this city on July 26th, aged 81 years.

Mr. Strong had been a successful manufacturer of whips for many years as senior partner of the firm of Strong & Woodbury, when he became interested in the photographic business in 1881. George Eastman was at that time manufacturing dry plates and it was Mr. Strong who had the vision and the nerve to back the then small enterprise with a few thousand dollars. The business was at first conducted as a co-partnership under the firm name of Strong & Eastman, but its rapid growth demanded larger resources and it was but a short time before it was incorporated and additional capital interested.

Mr. Strong sold out his interest in the whip business in the year 1895 when he took an active interest in the photographic business which had then become the Eastman Kodak Company. In 1904 he retired from close association with its affairs, but remained on the board of directors as president. His business suc-

cess was known, of course, to the world—but it was in Rochester, and particularly among those who were closely associated with him, that he was most appreciated. He had not merely those qualities of uprightness and integrity that gave him the respect of business men, but a largeness of heart—and a happy way of showing it—that endeared him to those who worked with and for him.

He was not merely generous in a big way, a liberal giver to the charities of his home city, but he was thoughtful in the little things. He had the happy faculty of carrying with him an atmosphere of good cheer; a hard worker, until his later years, there was always time for a pleasant word of greeting, a winning smile, a merry quip or jest. And these he passed along, without favoritism, to the office boy as freely as to a fellow director. It was all spontaneous, the simple, unaffected evidence of his goodness of heart.

Photography owes much to Henry A. Strong, for he it was who first had faith to put money into the business that Mr. Eastman was developing. Rochester owes much to him, not alone for his backing what is now its greatest industry, but for his charities and for his good citizenship.

PREVENTION OF BLISTERS

Present day practice is more favorable towards preventive than to remedial measures and the prevention of any trouble is safer, more satisfactory and in the end much cheaper than the application of a remedy after the trouble has occurred.

It is quite true that in many uses of chemicals it is difficult to anticipate trouble but in photography there are such simple rules to follow and so much practical information at hand that there is little excuse for trouble if simple preventive measures are used.

Blisters may be produced on any gelatine paper if the gelatine is abused and when you think of the treatment the gelatine receives you can readily see that it is under a constant strain from the time it goes into the developer until it comes out of the final wash water.

Immediately a print is placed in the developer the gelatine begins to swell as it fills with water and this swelling is increased by the alkali in the solution and by heat. The developer should not be too hot and while it must contain alkali, there should not be too much.

These precautions should be observed, not because prints are likely to blister in the developer

but because such precautions will help to prevent blisters further along.

If prints do contain an excessive amount of alkali and are carried from a warm developer into a strongly acid short stop solution or fixing bath, there is likely to be trouble at once. The action of the acid on the alkali in the gelatine forms a gas and immediately there are thousands of miniature volcanic eruptions on the surface of the print.

Normally, the pores of the gelatine are open, the gas blows off and no harm is done. But if an excess of alkali and warm developer has softened the gelatine, the pores or small canals running through it have been made smaller by the swelling mass—the vents have been closed and a blister forms.

Rinsing after developing removes a considerable amount of the alkali in the gelatine, reduces the amount of gas formed and not only helps to prevent blisters but prevents the fixing bath from becoming alkaline.

The blisters we have mentioned are not air bells but gas bells. Correctly speaking an air bell is caused by dissolved air in the water and this condition is encountered when the water used has been under high pressure.

Heat such water and you will see the air expelled and the bubbles form on the side of the vessel. Used in a developer, the



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



aerated water penetrates the gelatine and if the solution becomes warmer the air is either expelled or the soft gelatine is blown up into an air bell. The only safe way to use such water is to draw it in a barrel and allow it to stand over night before using. This allows the air to escape.

So far as we have gone the preventive measures are simple but there is one thing left which is probably the most frequent cause of blisters—worn out fixing baths. Use fresh fixing baths, make them properly from good chemicals and don't overwork them. It must be remembered that either acid or alkali will soften gelatine and it is the alum which has the hardening action. A worn out acid fixing bath will more likely soften gelatine than harden it and the real strain on the gelatine comes when the print leaves the fixing bath and goes into the wash water.

This may seem strange but it is true. The gelatine is filled with hypo in solution and this solution is of high concentration while the wash water, free of chemicals, is of low concentration. There is an equalizing force which causes the water to rush into the gelatine faster than the hypo can diffuse out and as this force is greater than the resisting power of soft gelatine, if there is a weak spot in the gelatine caused by softening or swell-

ELON

*Will give you better results.
Your dealer has it in stock—
the price is right.*

ing, that spot will develop a blister filled with water.

The means of prevention is a fresh fixing bath which will harden the gelatine emulsion uniformly. Don't attempt to renew a fixing bath. It can't be done practically. A bath that is ready to be discarded is contaminated by developing chemicals and some of its own properties have ceased to function. You can't build it up. Use a fresh bath.

There is one other general precaution to be observed. Keep the temperature of solutions as nearly uniform as possible. If the developer is 70° F. don't have the hypo 50° F. and the water 80° F. A sudden change from warm to cold, or cold to warm solutions will often produce blisters.

If prints are inclined to blister during toning the remedy is to treat the prints with a 3% solution of formalin before toning. If prints have not been properly hardened during developing and fixing, blisters may be caused by the hypo alum bath being too hot, or if they are re-developed, by an acid bleaching bath or an ex-

cessively strong sulphiding bath.

The fact that the great majority of printers are never troubled with blistered prints leads one to believe that only ordinary care is necessary to prevent the trouble and in this case it is certain that prevention is always the safest measure, as there is no really satisfactory cure. If a blistered print must be saved it may be immersed in equal parts of water and alcohol, followed by a bath of alcohol.



ELON

(Monomethyl Paramidophenol
Sulphate)

*It's one of the Tested
Chemicals—*

We make it—

We use it—

*We recommend it be-
cause we know it's
right for your use.*

Our interests are identical.



BUILDING UP A QUALITY BUSINESS

Every photographer knows that the best profits are to be secured from the highest grade of work. He knows how valuable the high grade business is, but he does not always know how to change over from the grade of work he is producing to the more profitable work.

A Columbus, Ohio, photographer has a method of doing this in operation in his studio that is worthy of adoption. The method is so simple that any photographer can use it to improve the class of work he is doing. It has had a wonderful effect on the business of the Columbus photographer and if adopted will prove to be a simple "trading up" process that will affect the whole business.

The method followed by this photographer may best be illustrated by showing how it works out with mothers who bring the baby in to have its first photograph taken. The mother informs the receptionist that she brought the baby in to have its photograph taken. After the usual preliminaries, for every mother expects that a certain amount of fuss will be made over her baby, the receptionist, instead of bringing out a lot of sample photographs and mounts, shows one or two high class photographs and diplomatically proceeds to



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



ELON

*Will give you better results.
We recommend it—we
know it's right.*

find out the limit the mother will go for the work.

After learning the amount she is willing to pay for the photographs, the next thing to be decided is the quantity she requires. The natural reply is "a dozen." She thinks of buying photographs in dozens and in no other quantities. She has always thought that is the way they should be purchased. The photographer is responsible for this, of course, for he has made it a custom.

"Do you really need a dozen?" the receptionist asks, much to the mother's astonishment. She follows up the question before the mother has quite recovered by asking, "Wouldn't a few less serve your purpose just as well?"

Sometimes the mother immediately protests that she needs a dozen, but often she appears to consider the question. The receptionist then follows up her questions with a tactful explanation of the reason for the query. "Most people who buy a dozen photographs find that after they have given one to each of their particular friends and relatives and have reserved one

for the home, there are three or four left. Of course, these are apportioned out, but to people who would perhaps be just as well satisfied with a less expensive picture."

Unless the woman is unusually insistent for a dozen, it is suggested that she make out a list of those to whom she would like to give a very fine photograph of the baby. Nearly always the list is made out and halts at seven or eight. The intimation that several pictures are practically wasted where a dozen are ordered, has taken root. She is of course, reminded that she can have more prints made from the same negative at any time she wishes if she finds she needs them.

This usually brings the transaction down to a definite quantity at a definite price. The receptionist then proceeds to show the styles of work that can be had for the money the mother is willing to pay. A selection is made and the customer is pleased with the better work when she receives it. The photographer has done the same volume of business with less work and has a better chance of a duplicate order.

If samples had been shown at first and the customer urged to buy the higher grades of work with the dozen idea in mind, the better sale would have been lost and the customer probably



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



offended. If the customer had bought the higher grade of work under the old fashioned brand of salesmanship, she would always believe she had been coerced into doing so.

The Columbus photographer finds that in practically every case that comes to him, when his method is followed, the sale works out to his advantage. He has built up a higher grade business. He is making more money. His reputation for good work is gaining. What more could a photographer want?

This idea is really not a new one, however, for another method of accomplishing practically the same result is the individual print price idea. In some cases a flat price is placed on one or any number of prints, but more often it is so much for the first three prints and the duplicate price for each additional print.

By this plan you would charge for \$30.00 per dozen work, \$12.00 for the first three prints and \$2.00 each for additional prints. Your scale of prices can be carefully figured out for any number of prints, so that the customer who is willing to spend any given amount can be quickly shown just how many prints of any style he can buy for the amount he wishes to spend, or what the cost of any number of prints will be for any style of work.

In any event, if you know your customer is willing to spend

\$20.00 and wants seven pictures, it is much better policy to sell seven high grade pictures for \$20.00 than to sell a dozen cheaper pictures for \$20.00. When the seven pictures are gone the customer may buy the other five for an extra \$10.00, while if you have sold a dozen where only seven are really needed, the extra five are a reminder of the purchaser's extravagance.

"Buy conservatively" should be your advice to the purchaser if you wish to sell high grade work. Then sell what the customer is willing to buy—not in numbers but in quality—as high grade work as you can afford to make for the number of prints wanted. A few prints of quality at a good price.



*You get better results
on Film because you re-
produce what you see, as
you see it. It is*

Film Quality—

*the quality that makes the
one time impossible things
simple.*





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. L. Rivkin
Tulsa, Okla.*



SYSTEM IN BUSINESS

An expert accountant called upon us recently to learn if our accounting department could give him any information as to the probable requirements of a number of his photographic clients. Considerable trouble had been experienced in his district in securing proper income tax reports from photographers, and a number of these photographers had appealed to this accountant to devise some business system for their protection which would enable them to make reports that would be satisfactory to the officials of the Revenue Department of the Government.

As the business of the photographer is entirely different from other lines of business and requires special accounting methods it was quite natural for this accountant to seek information from us rather than to blindly attempt to devise a special business method himself.

The methods which our accountants had devised, "System for the Photographic Studio," was shown to him and on looking it over he found it to be exactly the thing his clients required. A system that could be operated by anyone with little waste of time and energy, yet complete enough and simple enough to yield all the information necessary for the purposes required.

When it was learned that this

bookkeeping system was actually on sale at the photographic dealer's store in his town, to whom we referred him, he was at a loss to understand why photographers, a dozen or more of them, in fact, had employed him to do the very thing which had been done for them at no expense whatever.

There was nothing for him to do but recommend the system which had been specially devised for the photographers' use. Possibly he explained its use much as it is explained in the instruction booklet, for he may have felt ashamed to take his fee otherwise.

Aside from the necessity for a clear and concise statement of your business affairs in your Income Tax Reports, however, you need a thorough knowledge of your business that will enable you to know its strong and weak points if you expect it to grow and thrive and pay you the profit it should.

Be a good photographer, take a pride in the work you are doing, but be a good business man as well and take a pride in the efficiency with which your business is conducted. The combination of the two will put more dollars of profit in your pocket.



*Make the negative on
Eastman Portrait Film*



Buy pictures more often—buy just the number you require. One for each of your friends and one for the family record.

*Additional pictures any time,
as required.*

THE ELON STUDIO

Line cut No. 260. Price, 30 cents.

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*We Buy Old Negatives—
either Portrait Film or Plates*

We purchase lots of 100 pounds or more of Portrait or Commercial Film negatives, if in good condition and shipped in accordance with instructions. Before making any shipments, however, please secure packing instructions, prices and further particulars.

We purchase glass negatives of standard sizes from $4\frac{1}{4} \times 6\frac{1}{2}$ to 14×17 , provided same are in good condition and packed as per our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

For full instructions, shipping labels, prices, etc., address:

EASTMAN KODAK CO.

Department S.

ROCHESTER, N. Y.

ELON

Proud of its war-time accomplishment—worthy of its pre-war reputation.

We recommend Elon for the richness and brilliancy of the prints it produces.

We make it—we know it's right.

THE PRICE

1 oz. bottle	\$ 1.65
¼ lb. bottle	6.40
½ lb. bottle	12.65
1 lb. bottle	25.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers',

Eastman Permanent Crystal Pyro

We make it — we know it's right.

That's all we need say for its quality. As for results, we might say that Pyro-developed negatives have never been excelled. Possibly you can improve your negatives by using Pyro.

THE PRICE

1 oz.	-	-	-	-	-	\$ 0.33
$\frac{1}{4}$ lb.	-	-	-	-	-	1.00
$\frac{1}{2}$ lb.	-	-	-	-	-	1.87
1 lb.	-	-	-	-	-	3.60
5 lbs.	-	-	-	-	-	17.75

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

A permanent fixture



EASTMAN METAL TRIMMER

No other trimmer equals it in convenience, accuracy or durability. We might ask more for it—we couldn't make it better. You buy it but once—it lasts a lifetime.

It is furnished in three sizes, each with a solid metal enameled bed, ruled with white lines in one-half inch squares.

THE PRICE

No. 10, 10-inch blade and rule, . .	\$ 9.00
No. 15, 15-inch blade and rule, . .	12.00
No. 20, 20-inch blade and rule, . .	16.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

WRATTEN SAFELIGHT LAMPS

Embody the correct lighting principle—soft, indirect light with Safelights that give a definite degree of safety. The former is necessary for comfort, the latter to preserve the fog-free quality of your negatives.

Safelights are made for film or plates of varying degrees of sensitiveness and may be quickly interchanged. The series 2 Safelight is furnished unless otherwise specified.



Wratten Safelight Lamp, No. 1,	\$10.00
Do., No. 2, without slide for white light,	7.50
Series 1 Safelight, for all plates not color sensitive, 8 x 10,	1.25
Series 2 Safelight, for Orthochromatic Film or Plates, 8 x 10,	1.25
Series 3 Safelight, for Panchromatic Plates, 8 x 10,	1.25

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

*Dry prints quickly but
dry them right—use an*

IMPROVED MAJESTIC PRINT DRYER, No. 4



To take the curl out of a print and keep it out it must be bone dry. Fifteen or twenty minutes are required to dry a print right. The Majestic Dryer is easy to operate, dependable and efficient. Its four rolls hold a large number of prints, the rolls are filled quickly and by the time the fourth roll is filled the first is about dry. The initial cost is small—there is nothing to get out of order.

Improved Majestic Print Dryer No. 4, complete with drying rolls, electric motor, fan, gas heater and stand, \$65.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'.



Save time—use two printers

THE NO. 1 EASTMAN PRINTER

Answers every requirement. Use it for proof printing—use it for small work—use it for breaking in an apprentice. You can always find use for two printers, and this one is thoroughly practical, convenient and economical.

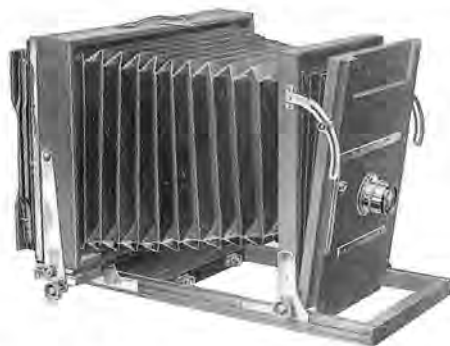
Has automatic switch, lamp adjustments, red light and slide for ground glass. Burns two 60-Watt lamps and takes all negatives up to 5 x 7.

The price, with red lamp, cord and plug to
fit ordinary electric socket, . . . \$17.50

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.



F. & S. Banquet Camera

Designed for making large indoor groups, the F. & S. Banquet Camera is provided with special adjustments for overcoming the difficulties frequently encountered when working in cramped positions.

With the camera back in vertical position, to preserve rectilinear lines of the interior, the lens may be tilted and lowered the required amount to include the greatest number of persons in the picture.

The F. & S. Banquet Camera is made in two sizes—7 x 17 inches and 12 x 20 inches—especially intended for interior work, but equally suitable for groups out of doors, landscapes and architectural subjects.

Eastman Portrait Film or plates, as you choose, may be used.

Ask your dealer for Eastman Professional Catalog.

FOLMER & SCHWING DEPARTMENT
EASTMAN KODAK CO. ROCHESTER, N. Y.

FOR SUMMER SALES



THE STAND-ARD

It's a folder style, but the cover can be turned over and by a specially designed arrangement, as shown in illustration, be securely locked, making an attractive easel mounter for the desk, etc.

For 3 x 4 and 3½ x 5½ size prints—Grey or Brown.

Price, \$4.00 and \$5.00 per 100.

Will bring in business from the young folks.

Sample of both sizes for four 2c. stamps.

SAMPLE OFFER No. 2009

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America.

Prints by projection on

ARTURA CARBON BLACK

cost less, sell for as much and
have all the quality of contact
prints from large negatives.



ARTURA DEPARTMENT,

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

All Dealers'.

No matter how carefully
you work to favor your plate,
you can get a better result
on Film. And the unusual
things—the one-time, im-
possible things, become sim-
ple when you use

PORTRAIT FILM

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.